Chantier Ciné

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THE DARJEELING LIMITED

THE DARJEELING LIMITED
TRAVEL ITINERARY

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INTRODUCTION

Wes Anderson is one of the most talked-about directors not only in Hollywood but around the world. His long-awaited new film, following on from his fan-favorite films “The Royal Tenenbaums” and “The Life Aquatic”, is a road movie of hope and rebirth about three brothers who can't quite grow up and travel the enchanting world of India aboard the Darjeeling Limited.

The three Whitman brothers became estranged after their father's death. Reunited for the first time in a year at the request of the eldest, Francis, the younger brothers Peter and Jack embark on a train journey across India to recapture the lost days. Unexpected events await them, unique to a land of sensuality and chaos. Gazing at the spiritual scenery passing by outside the train window, they slowly begin to heal the emotional wounds they each carry...

Since his feature film debut in 1996, Wes Anderson has been enthusiastically supported by fans around the world, and even Martin Scorsese himself has described him as "the next Martin Scorsese." He has continued to portray family dramas. In "The Darjeeling Limited," however, Anderson poses the universal question of "What is family?" through the portrayal of three brothers of different personalities. However, the reason for Wes' genius is that he never portrays such serious themes in a heavy-handed way. The screenplay, which he co-wrote with Roman Coppola and Jason Schwartzman, is based on the quirky experiences the three of them had when they traveled to India in 1996. "Many things in everyday life are completely different from the world we live in! That's reflected in the script," Wes says. The energetic and "whatever happens" atmosphere of India is a perfect match for his witty sense of humor.

The cast and crew are also filled with a stellar cast. Owen Wilson, a close friend of Wes's since school days, plays Francis, the eldest of the three Whitman brothers. He brings a unique presence to the role of Francis, who was seriously injured in an accident and works as a tour guide on the trip while his head is wrapped in a bandage. Adrien Brody, who has given brilliant performances in numerous films including "The Pianist," plays the quiet second son, Peter, who is considering divorcing his pregnant wife. Jason Schwartzman, a regular in Wes's films and co-writer, plays the youngest son, Jack, a writer who writes novels about his family. Also not to be missed is Anjelica Huston as the mother who left her sons to become a nun, and Bill Murray and Natalie Portman make unexpected cameo appearances. The short film "Hotel Chevalier," screened before the main feature, set in a Paris hotel, Jason Schwartzman and Natalie Portman play a mysterious love story between a man and a woman. The meaning of this "prologue" will surely sink in deeply when you watch the film.

The Darjeeling Limited's lavish interior design, with its stylish costumes meticulously crafted down to the smallest detail, is being handled by some of the world's leading creators, including Milena Canone, who has won the Academy Award three times, including for her work on “Marie Antoinette”. Marc Jacobs, chief designer of Louis Vuitton and a revolutionary in the

fashion world, also designed the suitcases, adding a touch of luxury to this strange journey.

The film was shot on an unprecedented location, with a real train chartered and driven through the desert region of northwest India. The crew and cast boarded the same train, filming as if they were on a journey, deepening their bond of trust and creating a documentary-like realism. Of course, the music is just as captivating as in Wes Anderson's previous films. Indian master Satyajit Ray's film scores are used throughout the film, as if they were composed specifically for this film. British rock from the 1960s and 1970s, including the Kinks and the Rolling Stones, resonates emotionally throughout the film.

Set in India, where life and death intersect, Wes depicts the love and bond between three slightly eccentric brothers. When you get off the sometimes offbeat, sometimes poignant "Darjeeling Limited," your heart will surely be filled with kindness and happiness.

01

HOTEL CHEVALIER

『ホテル・シュヴァリエ』

The former lovers reunite after a long time at a hotel in Paris. What kind of episode will they unfold?

STORY

The three Whitman brothers, Peter (Adrien Brody) and Jack (Jason Schwartzman), are gathered on the Darjeeling Limited, a train that runs through northwestern India, at the invitation of Francis (Owen Wilson). They had been estranged for a year following their father's death. Through this journey in India, Francis hopes to reconnect with his brothers, vowing to everyone to strengthen their bonds.

Each of them has their own problems. Francis, with his loyal assistant Brendan, creates travel itineraries and looks after his younger brothers like a parent. His head is wrapped in bandages, but he has just miraculously survived a motorcycle accident that left him near death. Francis scolds Peter for hoarding all of his father's belongings after his father's death. His wife, Alice (Camilla Rutherford), is seven and a half months pregnant, but they are considering divorce due to differences in values. Jack is a writer and has recently completed a novel about their family, "The Luftwaffe Repair Shop." After a broken heart, he boards the Darjeeling Limited and immediately falls in love with the train attendant, Rita (Amara Karan). However, he cannot forget his ex-girlfriend and is constantly checking her voicemails without her permission.

When the three brothers eat together, they argue, grab each other, and fight over things like spitting and not taking off their dentures. Francis makes one agreement after another and leads them. "On this journey of the heart, we must not divide our ranks, and we must not leave out the wise," they all say. "It's pointless!" They needed a journey that would change their lives.

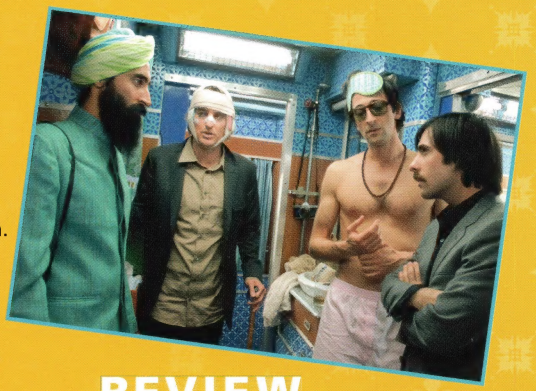
The three brothers' hearts are filled with joy as they watch the breathtaking Indian scenery unfold before them. They also discover that their mother (Anjelica Huston), who has been missing for a long time, is now a nun in a monastery in the Himalayas. They promise to visit her, but they end up fighting again and are chased off the train. Their assistant, Brendan, has also lost interest in them, and the three brothers are left at a loss in the middle of the desert. As they part ways, Brendan hands them a letter in which his mother tells them she will miss them...

As they head for the airport, they spot three young Indian brothers trying to cross a river on a rope. Just as they think this is impossible, the rope snaps and the brothers are swept away by the rapids. Francis, Peter, and Jack rush to rescue them. However, despite Peter's best efforts, one of the brothers crashes into a rocky outcrop and dies. Carrying the body, the three arrive at the village where the Whitman brothers lived. Dressed in traditional attire, the three Whitman brothers solemnly attend the funeral.

Arriving at the airport, they fondly recall their father's funeral a year ago, when the three of them had come together to mourn their father. After the various events in India, each of them began to feel new emotions in their hearts. Francis calls Brendan and they agree to rehire him. Peter finds out that his wife Alice is pregnant with a boy. Jack is reunited with his former girlfriend in Italy. Francis removes the bandage from his head, and the three decide to go to visit their mother in the Himalayas. Before they knew it, they had deepened the bond between brothers in this beautiful land of India.

WES ANDERSON'S NEW OPTIMISM

KURIKO SATO
FILM JOURNALIST



REVIEW 01

I was surprised when I saw a photo of Wes Anderson during the filming of "The Darjeeling Limited" - he was wearing a pure white linen jacket, white pantaloons, and beige moccasins on his bare feet. He looked like he was on vacation at a resort. I had had the opportunity to interview him several times before, and I had the impression that he was a very stylish person, but I never expected to see him looking like this on set, shooting in the streets of India for the first time. And he even had a relaxed smile on his face. I had always thought of him as a perfectionist, fixated on his own world, but this photo called into question my simple impression. If he was going to stick to his own way in India, he would never look so cool.

However, I was fortunate enough to have a chance to talk to him later, and it all made sense. With this film, the setting has changed drastically compared to his previous works, and so has his approach to filmmaking. Rather than building a set and trying to materialize his imagination, he moved forward flexibly, incorporating unexpected happenings. "I wanted to shoot this film in a situation where I couldn't fully control it," he says. The Indian environment itself is the driving force behind the film, and it is only by being thrown into this unique magnetic field that the protagonists are able to come to terms with their siblings and themselves.

The great thing about Anderson is that even with this approach, his unique taste is never diminished. In fact, it captivates us with an even more unique and distinctive brilliance. For example, the two-tone blue train, rented from an Indian railway company and decorated with elephants by local artists, the retro-style interior, and the outfits of the three brothers, which gradually become more casual and funky. These details are a perfect fusion of thedirector's refined sense and the colorful and energetic texture of India.

Anderson's films have always focused on themes of fractured families, and this one is no different. The prologue (the short story "Hotel Chevalier") is set in Paris. The youngest son, Jack, played by Jason Schwartzman, is waiting in a hotel room for a visit from his ex-girlfriend (Natalie Portman). However, when she arrives, he is treated badly. In the sequel, heartbroken, he follows the suggestion of the eldest son, with whom he has been estranged since their father's funeral, and sets foot on Indian soil. The eldest son learns the importance of family after a near-death motorcycle accident; the second son is reeling from the pregnancy of his now-lost wife; and the youngest son is still recovering from the pain of a broken heart. Three brothers, each with their own unique problems and personalities, abandon their families to travel to meet their mother, who didn't even attend their father's funeral and became a nun in the mountains of India. At first, their journey is full of conflicts, but a turning point comes when they encounter three children drowning in a river. They manage to save two, but then the third child is lost just when they're about to save them. The film's tone suddenly shifts from a surreal, comical world to harsh reality. This is "an element not seen in Anderson's previous films. The incident creates a bond between the three brothers. Witnessing the death of a young child reminds them of the joy of life and gives them spiritual strength. With this awakening, the three brothers confront their mother, who is like their Colonel Kurtz (Marlon Brando's character in “Apocalypse of Hell”).

Though not directly connected to the story, the opening scene features Bill Murray (a familiar face in Anderson films), whose character is also memorable. Dressed in a sharp suit, he arrives at the station in a speeding taxi. As he arrives, he dashes onto the platform, only to find that the train he is heading for has just departed. As he continues to run to catch up with the train, another man (Adrien Brody, playing the second son) appears next to him, desperately chasing it. Eventually, he manages to pull Murray away and jump onto the train, but Murray, out of breath, is unable to catch up and is left alone on the platform. This shot is a striking scene that almost symbolizes the separation between father and son.

Anderson, one of three brothers, says that this story, while fictional, is extremely close to his heart. He felt a close bond with the three actors who played his brothers, as well as with Roman Coppola, who co-wrote the screenplay, almost as if they were real brothers. The resulting film ends on a more positive and cheerful note than any of his previous works. The brothers emerge from mourning their father (during the journey, they throw away their father's cherished Louis Vuitton-style suitcase, a keepsake), freed from the clutches of their mother, and board the train once again to return home. As the camera pans around the train, for some reason, Bill Murray, seen at the beginning of the film, and Jack's ex-girlfriend are also seen in other cars. In this epilogue-like scene, everyone is on the same train, heading somewhere. The music playing in the background is the cheerful and nonchalant "Oh! Champs-Élysées" (which seems to be a reference to the Paris scene at the beginning). This is a testament to Anderson's open-mindedness and perhaps a sign of his newfound optimism. It's a heartwarming message: despite all the hardships, let's all move forward.

REVIEW 02

"We haven't located us yet"

~Wes Anderson's Travel Guide

Takashi Kitakoji Movie Critic

Before long, we will unravel books on film history that describe the tracks of a galloping train. One of the world's first films, "Arrival of a Train," is about a minute long and shows a train sliding into a small station platform. There is a widely circulated "legend" that audiences were fooled into thinking the train was really coming towards them and instinctively ran away. Whether it actually happened or not is irrelevant. Rather, we gladly accept this heartwarming "legend" and look back on the history of cinema as an afterthought, with countless people boarding the train the Lumière brothers brought to La Ciotat station and setting off on a great adventure... The train sometimes cuts through the earth at breakneck speed, sometimes slows down and keeps stopping, sometimes derails and takes detours repeatedly. And now, more than a hundred years have passed since its beginning, and film history, as a train driven by great filmmakers and mediocre pseudo-filmmakers, has welcomed a young American who is ready to jump on board like a "hero of an American Western." Yes, his name is Wes Anderson. We can only thank God for our good fortune that this talented young man has single-mindedly followed behind the fast-moving train of film history and hopped on board. He is undoubtedly one of the most important filmmakers in the history of cinema today, and he will repaint this aging train with vivid colors that are both psychedelic and rich in shadows.

Now, what I've written so far is based on the opening scene of Wes Anderson's latest film, "The Darjeeling Limited." A taxi carrying Bill Murray, a familiar face in Anderson's films, speeds through the hustle and bustle of an Indian city and arrives at a train station. The train he intended to catch is already leaving the platform. Murray refuses to give up and starts running after the train. However, his aging legs make it seem like he can't catch up. A young man (Adrien Brody) is chasing the train from behind, overtaking Murray and successfully jumping onto the back of the train. "The Darjeeling Limited" begins with such a thrilling scene, and it's precisely because of this that we are entitled to witness the "spiritual journey" of three strangely twisted brothers. Travel to India, and your worldview will be changed... Looking back, I remember some ex-hippies whispering such seductive words into my ear. To me, they were dubious words. In the end, I set off alone to India, not to discover mysteries in India, but to confirm that there are no mysteries in India. Of course, my travel experiences in India, along with the unparalleled emotion they conveyed, had some impact on my worldview, but this was something different from the mysteries they spoke of. But surprisingly, Anderson doesn't blindly follow the mysticism preached by hippies, nor does he get bogged down in skepticism toward mysticism. He casually chooses a "spiritual journey" in India as the subject of his film, seemingly sweeping away all of these opposing views with a lightheartedness, and turns it into an exhilarating masterpiece!

So where does the "spiritual journey" in "The Darjeeling Limited" lead us? Hopping on a train... The very beginning of this journey, or the film itself, reveals much to us. French Marxist philosopher Louis Althusser once defined "idealist philosophers" and his allies, "materialist philosophers," by the differences in their travel etiquette. According to him, "idealist philosophers are those who, when boarding a train, already know the starting and ending stations, the beginning and end of their journey." Meanwhile, "materialist philosophers, like the heroes of American Westerns, hop on trains that are always running. ... He witnesses the unexpected and chance occurrences, unable to predict what will happen, and glean endless lessons and observations from the train, the passengers, and the scenery seen from the window" ("On Philosophy," translated by Hitoshi Imamura). The problem with philosophy is that there's no need for a detailed discussion; we simply need to confirm that the "emotional journey" in "The Darjeeling Limited" continues without, or even without, a set "beginning and end." In this sense, the key episode is the one in which the train, which is supposed to be running on the tracks, somehow gets lost! The train is stranded in a desert-like area where even camels roam, and the crew frantically tries to figure out where they are. The eldest son's assistant, who never lets go of his computer even on the train, tells his brothers, "We haven't located us yet," meaning they still haven't figured out where they are... This strange-sounding string of words sums up the situations that Anderson's characters always face, and the "emotional journey" exists not as an attempt to escape from the situations they find themselves in, but as a way to confirm and actively embrace that fact. All of the plans set up by the earnest assistant are ignored or discarded, and they're even kicked off the train midway through. In other words, the "starting point and ending point" remain unknown, and the brothers' "emotional journey" unfolds at the mercy of what might be called materialistic coincidences. How will Anderson's arrival reshape the history of film? To find out, we'll need to ride along on his train for a while longer and join him on this thrilling journey. In any case, the genius and greatness of Wes Anderson, the traveler who hops on the train, lies in his inability to pinpoint his place in film history, and his attitude of accepting and nourishing this as a great blessing—-despite, of course, the complications that come with it.

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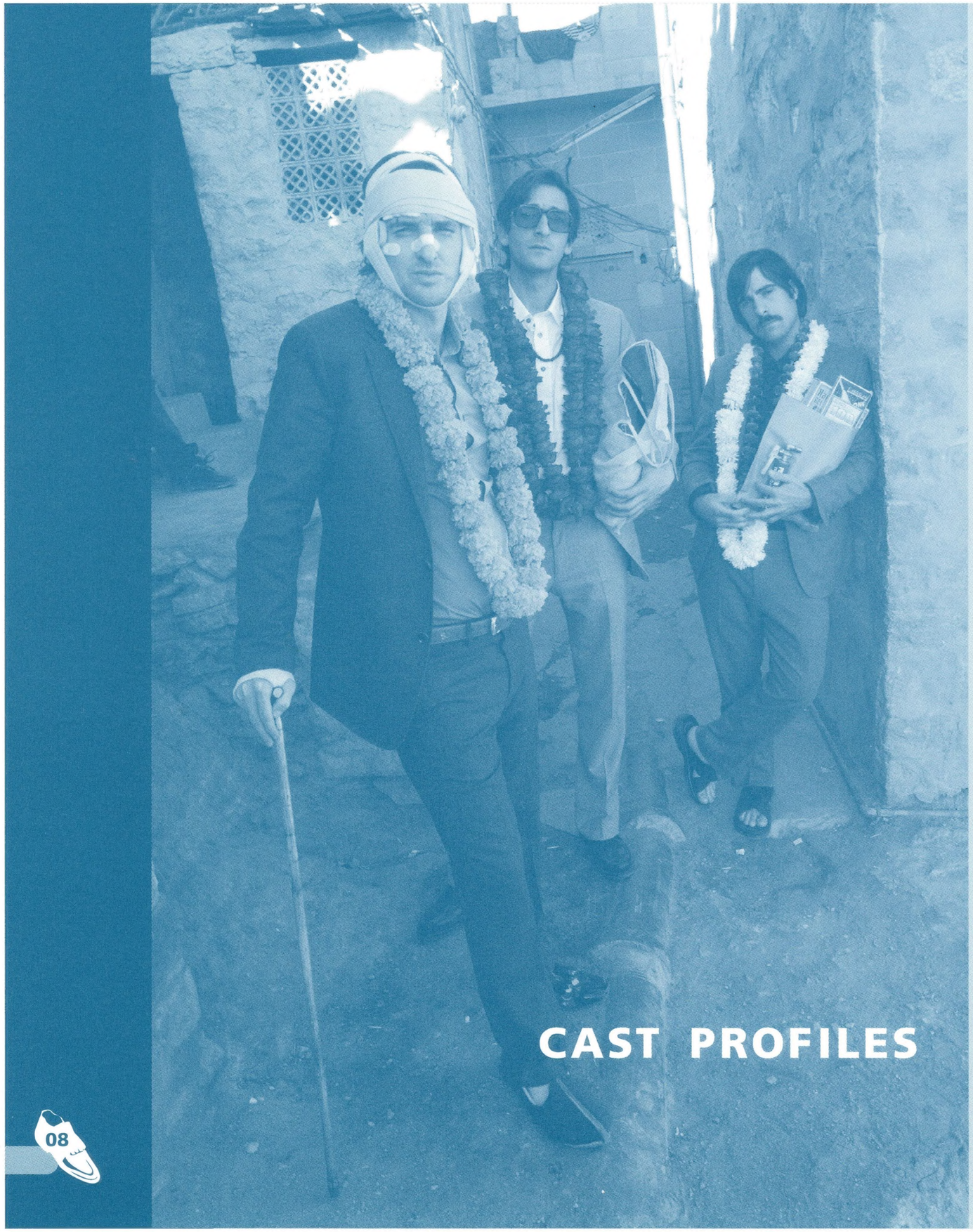


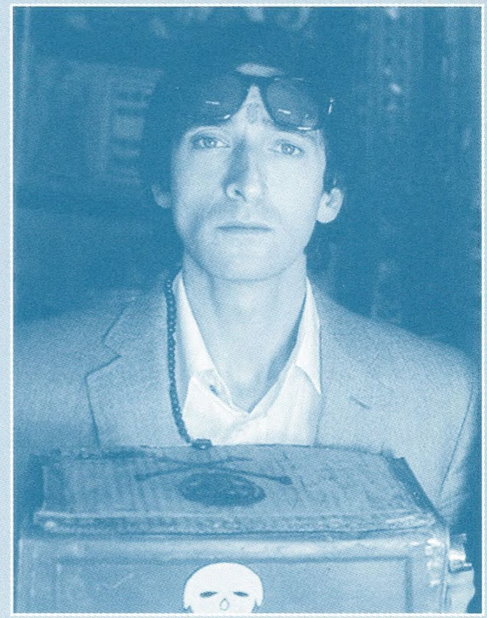
CAST PROFILES

OWEN WILSON

オーウェン・ウィルソン

Eldest Son Francis

Born November 18, 1968, he is a multifaceted actor and screenwriter who has made a strong mark in Hollywood. He met director Wes Anderson while attending the University of Texas and has continued to collaborate with him on films such as "Anthony's Happy Motel" (1996, V), "The World of Genius Max" (1998, V), "The Royal Tenenbaums" (2001), and "The Life Aquatic" (2005). "The Royal Tenenbaums" was nominated for an Academy Award and a BAFTA Award for Best Original Screenplay and received critical acclaim. Other notable films include "Armageddon" (1998), "Meet the Parents," "Shanghai Noon" (2000), "Zoolander," "Behind Enemy Lines" (2001), "I Spy" (2002), "Shanghai Nights" (2003), "80 Days" (2004), "Night at the Museum," and "Cars" (2006).



ADRIEN BRODY

エイドリアン・ブロディ

Second Son Peter

Born April 14, 1973, in New York City, he attended the High School for the Performing Arts and studied at the American Academy of Dramatic Arts. He first gained attention in Steven Soderbergh's “My Town, St. Louis” (1993, V). He then played leading roles in Eric Bross's “Zero Game” (1997, V) and “Restaurant” (1998), for which he was nominated for an Independent Spirit Award. He won the Academy Award for Best Actor for his role as real-life Holocaust survivor Wladyslaw Szpilman in Roman Polanski's “The Pianist” (2002), making him the youngest person to ever win the award. Other films he has appeared in include "The Thin Red Line" (1998), "Bread and Roses" (2000), "Marie Antoinette's Necklace" (2001), "The Village" (2004), "The Jacket" and "King Kong" (2005), and "Hollywoodland" (2006).

JASON SCHWARTZMAN

Third Son Jack/Co-Screenwriter

Born June 26, 1980. He made his feature film debut in 1998 as eccentric high school student Max Fisher in Wes Anderson's critically acclaimed comedy “The World of Genius Max” (V). He starred opposite Bill Murray in the film, for which he was nominated for the Chicago Film Critics Association Award for Best New Actor that year. Most recently, he played King Louis XVI in Sofia Coppola's “Marie Antoinette” (2006), co-starred with Nicole Kidman in “Bewitched” (2005), and opposite Dustin Hoffman, Naomi Watts, and Jude Law in “Huckabees” (2004). His other credits include Roman Coppola's feature film directorial debut, “CQ” (2001), and “Simone” (2002), opposite Al Pacino.

ANJELICA HUSTON

Mother Patricia

As an award-winning actress and director, she continues the legacy of her famed film family, beginning with her grandfather Walter and her father John. She won an Academy Award for Best Supporting Actress for her role in "The Honor of Women and Men" (1985), opposite Jack Nicholson and Kathleen Turner. Her other credits include her father, John Huston's final film, "The Dubliners" (1987), "My Friend, Embraced by the Wind" (1987), "Crimes and Misdemeanors" (1989), "The Grifters" (1990), the smash hits "The Addams Family" (1991) and "The Addams Family 2" (1993), "Manhattan Murder Mystery" (1993), "The Crossing Guard" (1995), "Buffalo '66" (1998), "The Golden Lie" (2000), "The Royal Tenenbaums" (2001), and "The Life Aquatic" (2005).

AMARA KARAN

Train Attendant: Rita

This was her feature film debut. She also appeared in the British comedy film "St. Trinian's" (2007), directed by Oliver Parker and Barnaby Thompson. Born in London to Sri Lankan parents, she studied politics at Oxford University. She began acting during her university years and became a rising star on the local theatre scene. After working for an investment bank for a while, she left to pursue a career in acting. In 2002, her short film "By Myself," which she wrote, directed, and starred in, won second place in the Shoestring Shorts Digital Video Competition.

CAMILLA RUTHERFORD

Peter's Wife: Alice

She is best known for her role as Jocasta in the hit HBO television series "Rome" (2005-2007). Her other film credits include Denys Arcand's "The Good Shepherd" (2000, V), Robert Altman's "Gosford Park" (2001), Alki David's "Aqua Blue" (2004, V), and Mira Nair's "Villain" (2004, unreleased). Most recently, she starred opposite Ralph Fiennes and Donald Sutherland in Robert Edwards' "Land of the Blind" (2006).

IRRFAN KHAN

Village Priest

A graduate of the prestigious National School of Drama in New Delhi, India, he made his film debut in Mira Nair's feature film directorial debut, “Salaam Bombay!” (1988). His distinctive looks and piercing gaze later earned him the lead role in the Indian-British director Asif Kapadia's epic “The Warrior” (2001). The Hindi-language film won a BAFTA Award for Best British Film. More recently, he gained international fame for his role as an Indian immigrant to America in Mira Nair's “The Namesake” (2006). He also played a local police officer pursuing the kidnappers of American journalist Daniel Pearl in Michael Winterbottom's “A Mighty Heart” (2007), starring Angelina Jolie.

©manabu matsunaga

INTERVIEW

—How did the planning for "The Darjeeling Limited" begin? And why India?

It all started when I saw Jean Renoir's "The River," which depicts life in India through the eyes of a young British girl. It's a bit of a sad story, but I was so impressed by the film that I really wanted to go to India and film there. In fact, director Martin Scorsese (who is also known as a film collector) had a new print of the film and gave me a special screening, saying I might like it.

—You always write with friends —Owen Wilson for The Royal Tenenbaums, Noah Baumbach for The Life Aquatic—and this time you're co-writing with star Jason Schwartzman and producer Roman Coppola.

I tend to get bogged down when I write a script on my own. This time, I brought Jason in after I wrote the opening scene, in which the three brothers meet in a train compartment, and then I asked Roman. I was writing the script in Paris at the time, and they were there filming Marie Antoinette (Jason plays Louis XVI, and Roman is a second-unit filmmaker). They've both been friends for a long time. When we started writing the script together, we decided to travel to India and simulate the experience of this film. We were writing the script and experiencing it at the same time. It was a real adventure. These experiences are reflected in the film in various ways.

—You have three brothers in real life. As with your previous works, this story is based on a "broken family," but does it also have an autobiographical element to it, as it tells the story of three brothers searching for their own identities?

Yes, I have an older brother who is one and a half years older than me, and a younger brother who is three years younger than me. I also have a younger sister who is eight years younger than me. In fact, I think you could say that my older and younger brothers are a part of my films. Also, regarding the theme of "broken families," my parents are actually divorced, and that has had a big impact on our family life. That's

WES ANDERSON

Director/Co-Writer/Producer

Born in Houston, Texas on May 1, 1969. Co-wrote the short film "Bottle Rocket" with Owen Wilson at the University of Texas at Austin, and made his feature film directorial debut with "Anthony's Happy Motel" (1996, V). He then directed "The World of Genius Max" (1998, V), which received critical acclaim and won the Independent Spirit Award for Best Director. He has also directed "The Royal Tenenbaums" (2001), which was nominated for an Academy Award for Best Original Screenplay, and "The Life Aquatic" (2005). His next film is "The Fantastic Mr. Fox," based on Roald Dahl's children's novel "Hooray for Father Fox."

probably why I always choose such themes. But I think that's why the everyday details are so impactful.

—The main characters choose to travel by train, but why did they choose to travel by train?

I wanted the crew and cast to experience an adventure. During filming, we took the train every day into the desert of Rajasthan, and there were many surprises. Filming in India requires adaptability; you never know what's going to happen. The small compartments don't allow for a large crew, and technically it's not an easy environment to work in, but the atmosphere was very intimate, which I think was good for shooting this kind of story.

—A Louis Vuitton suitcase that was custom-made for this film appears symbolically. At the end, it is thrown away...

The brothers carefully drag their late father's suitcase along with them throughout the journey, obsessed with its presence, as if it were something they desperately need. The final scene needs no explanation.

—Did you intentionally not include the father in the story?

The father wasn't fully included in the script, but if he had been included, I'm sure it would have been Donald Sutherland, if he had agreed to play him, of course.

—The film begins with a 13-minute short called "Hotel Chevalier," in which Jason plays the third son, who reunites with his ex-girlfriend at a Paris hotel before leaving for India. What is the relationship between these two?

That short was a separate project, made with my own funds. When I shot the short, the full picture of "The Darjeeling Limited" was still unclear. However, Jason had a vague idea that he would appear in the feature film as well. In the short, Natalie Portman puts something in a suitcase, but the contents of the suitcase weren't written in the script for the short. In other words, the two films influenced each other as they were created. After they were completed, we discussed how to screen them together. However, I think it would be better if people watched both films together, so they could understand the significance of Natalie's presence.

Text by Atsuko Tatsuta - Film Critic

PRODUCTION NOTES

01

A story incorporating real travel experiences from India

This film was born from three subjects that director Wes Anderson was interested in: trains, India, and brothers. Anderson says, "I've always wanted to make a film set on a train. I love the idea of a moving location."

Anderson had never been to India before planning this film, but he had long been captivated by the Indian landscape, which had appeared in his favorite films. "I wanted to make a film about three brothers set on a train in India," Anderson says. "I then asked my friends Jason Schwartzman and Roman Coppola if they wanted to write the screenplay with me, and the three of us went to India." Before going to India, the three lived in Paris for a while and began writing the script. Schwartzman recalls, "We originally wrote a lot of the film late at night in cafes in Paris. Then one day, Wes said, 'Maybe we should go to India.' So in March 2006, the three of us went to India and experienced the very thing we were writing about."

Anderson, Schwartzman, and Coppola then incorporated their own travel experiences in India into the script. Anderson explains of India, "There's no place like it. The day-to-day life is so different from the world we live in. That's reflected in our script. Ninety percent of the story is about three brothers talking, arguing, and trying to understand each other, and we felt it was really important that those conversations take place on a real train hurtling through this historic country." Schwartzman says. "Going to India gave us ideas that no one could have ever created or imagined. It was just an incredible experience, and it was very rewarding to capture it on film in some way. The train and India are actually important characters in the film. Their interplay is fascinating. At first, India is just a blurred background, because the three main characters are in their own world, even though they're in a foreign country. But then they're forced to confront India head-on, and they get closer and closer to the real experience they were looking for." Coppola concluded by saying, "You put the three main characters on a train and they're transported very quickly into chaos, but they manage to dodge and move forward, and the unexpected always happens. So, that's the spirit of the film."

About Francis Whitman

Francis is a battered man, desperately in need of something. This key look for the character was determined by a chance encounter Anderson had with someone he will never forget. Anderson says, "I was once in St. Peter's Basilica in the Vatican and I saw a man in a biker jacket with his face wrapped in bandages. There were padding on both sides of his head and black bruises around his eyes. He was walking around in an almost startling daze. There were tears in his eyes. Anyone could see immediately that he had been through something terrible. I couldn't take my eyes off him. In that moment, the inspiration for Owen's character came to me."

Owen Wilson, who plays Francis, says, "He has a strong sense of urgency and is desperate to get his family back on track." And yet, things don't go according to the itinerary that Francis and his assistant meticulously planned and laminated. In fact, they don't even come close. Wilson says, "Francis is the kind of person who thinks if you want a peaceful spiritual experience, you have to work for it. That's the funny thing about it. Because if you're so obsessed with the process, it's not going to be peaceful. Regardless of Francis's feelings, each of the three children ends up having a spiritual experience."

Wilson credits the train ride in India, a country so different to his own, with helping the three actors truly feel like a family: "I think we developed a particularly strong bond while filming this movie. Being in India really helped

us all feel like we were a family."

Adrien Brody plays the second son, Peter

Anderson chose Adrien Brody to play Peter, a man of taciturnity and hidden fire. Brody is the only one of the three main characters who has never worked with Anderson before, but he says he immediately jumped at the role. After reading the script, he became even more fascinated with the project. "This story is beautiful because even though the three characters go through some pretty tough experiences, it's portrayed in a very comical and wonderfully funny way. The script beautifully captures the process of how we solve the problems we face in life, and from a lighter-than-usual perspective."

Brody says of one of the film's most poignant scenes, a village funeral in which the three brothers appear as inappropriate guests: "It's a devastating experience for Peter, and in the midst of that shock, he realizes gratitude for being alive and a love for life." Anderson's ability to weave together incredibly intense and incredibly absurd events into a tapestry of life was key to the story's tone, Brody says. "He has a very clear, yet original take on life, so when something happens in this film, the timing makes it comical, even when the things the brothers are experiencing are not funny. In a way, we're a straightforward, serious bunch in the midst of a comical situation." But straightforwardness wasn't the only thing required of him. "In the river scene, Wes directed me to do the opposite of what I normally would do: not make a big statement, but to block out emotion and face the facts. Personally, I don't respond like that, but it certainly made him look a lot sadder. It made Peter's handling of it all the more apparent."

Jason Schwartzman plays the third son, Jack

Schwartzman always spends a lot of time thinking about the characters he plays, but this time he found the role of Jack particularly interesting: "He's got a beard, no shoes, and he has big, big dreams. He's a really good guy, but I think he needs to grow up a little bit."

Schwartzman believes that the true camaraderie between the three actors helped him bring the three brothers to life on screen. He says, "The most important thing for me was that the three actors playing the brothers really cared about each other, and I'm happy to say that the relationship between Owen, Adrian and I was fantastic. We had such a great time together. We were like brothers. And on a train you can't go anywhere! We were on that train. There were men, women and goats there. There was nowhere to hide. So we just had to get along!"

Schwartzman says that collaborating with Anderson was completely different this time. He believes one reason for this is that Anderson has grown as a director over the past decade. "I think Wes is more focused and more knowledgeable than ever before. But what I noticed about Wes working on this movie was that he just rolled with the punches and let things happen, no matter how unexpected it was. That's what was so great about Wes. That was Wes's attitude while we were shooting on that train in India, and that's exactly what we experienced."

Anjelica Huston as her mother, Patricia, who became a nun

Anjelica Huston says she loved being cast as a mother who abandons her family to become a nun. Huston confessed, "I love nuns in movies. There was a time when I was about six years old, and I seriously wanted to be a nun, but only for a short time. I just think nuns are romantic and wonderful."

But Patricia Whitman, the mother of the three siblings, isn't your average convent nun. Huston explained, "She's, to me, an action hero nun. She's quite unusual. She left everything to start a new life in the Himalayas with orphans. It took a bit of a leap of faith to play her."

Amara Karan as train attendant Rita

Amara Karan plays Rita, a female train attendant who enters into a whirlwind romance with Jack. Karan says, "Rita lives and works on the Darjeeling Limited. She's very intelligent and level-headed.

"They're a little too smart to work as car attendants or do everyday chores. I think she sees the three Whitman brothers as a gateway to a potentially more interesting life. They're fascinating to her: three young, energetic American men with a brash attitude. They're self-absorbed and outrageous, but still vibrant and charismatic and energetic. Rita finds that about them incredibly exciting."

Karan had never actually been to India. "I wanted to understand where Rita came from and what kind of person she was. At first I thought of her as just a fictional woman, but when I went to India and spoke to so many people and saw how vast the country is and how rapidly it's changing and developing, I realized there are so many people like Rita. Wes is an incredible director because he tackled something that was so antithetical to Indian culture, yet he really managed to make India an essential and fundamental part of the filmmaking process."

For Karan, this was her first time acting in a film, and she says the journey was also a refreshing spiritual one. "It was a great learning experience. Working in such a small space with such amazing people was magical."

Filming of "The Darjeeling Limited" 1

Wes Anderson wanted to shoot this film on a real, working train. At first, the idea seemed like a no-brainer, creatively positive but logistically logistically impossible. "Normally, when you make a film set on a train, you build a set and film it there, but we were very clear that we weren't going to do that with this film, no matter how much anyone tried to persuade Wes not to," says producer Lydia Dean Pilcher. "I had just shot "The Namesake," which involved a day of filming on a train, so I knew how difficult it would be." Nevertheless, Anderson was determined. Pilcher continued, "We went into territory controlled by Northwestern Railways, which had never given us permission to film there before. But we boldly asked them: We want to rent a 10-car train for three months, strip out all the interiors, renovate them to our liking, and run them on real tracks! This was, of course, unprecedented. There was a mountain of bureaucracy involved. There were many times when I thought I couldn't do it."

But they forged ahead. While the filmmakers wrestled with the red tape of Byzantine India (Rajasthan was once part of the Byzantine Empire), art director Mark Friedberg designed the train interiors on paper, studying classic Indian trains and great train-travel films.

Filming of "The Darjeeling Limited" 2

Cinematographer Robert Yeoman says the biggest challenge was filming on the train: "Filming on a train is always very difficult. Where do we put the lights? We can't hang anything from the ceiling inside the carriages and there are telephone poles and trees so close to the sides of the carriages that we can't fit over 90 pieces of equipment on the side of the carriages. Luckily Wes and Mark quickly understood my predicament and helped me in every way possible. The carriages were modified to make them as film-friendly as possible."

Yeoman continues, "We also mounted our lighting equipment directly to the interior structure to allow Wes to move quickly. We wired Kino and Parabeams to the ceiling to increase exposure and used pre-cut gels that could be easily attached to the window frames to provide detailed views of the moving train outside. Mark installed a sliding wall in the sleeping compartment where the three brothers spent most of their time, which allowed us to position the camera exactly where we needed it. We even had tracks attached to the ceiling of the carriage corridor, which allowed us to move the camera around without a dolly."

Once filming began, the challenges of working on a moving train only increased. Anderson literally had to work around the railroad schedule, dealing with late night trains and delays along the way. Pilcher summed it up by saying: "We always had plans and countermeasures: 'If this happens, we'll do this.' That's what kept him energetic. He wanted to move very quickly. Even if we had to stop for a train to go by, he would take out a long piece of lumber and keep working. When we had to get off our train to make way for another train, we put an old car with our interior design on a truck and took it to the desert. No matter what the situation, we never stopped filming. Never."

The Art of "The Darjeeling Limited"

Art director Friedberg says, "In the end, we combined the feel of real Indian trains with the atmosphere of luxury international trains like the Orient Express and modern trans-European trains. We also took inspiration from the 20th Century Limited, a New York-based passenger express known to train enthusiasts as 'the greatest train in the world.'"

The result is a hybrid East-West design: "We blended Rajasthani patterns and Indian Railways colors with modern Art Deco elements, but all handcrafted in the Indian tradition," says Friedberg.

To bring the train to vibrant life, Friedberg worked closely with art director Adam Stockhausen and graphic artist Mark Pollard to select the train's colors and textures, create the interiors using traditional Indian fabrics and dyes, and direct local painters to create giant tapestries featuring hundreds of elephants for the exteriors of the carriages. They worked around the clock in two shifts, day and night, to complete the filming.

Friedberg says working with these local artisans was deeply inspiring: "Working in India was a journey back in time. India is a land of true handicrafts. No two pieces are alike, nothing is mechanically perfect. It was a special joy to be involved with this last generation. Watching them work allows you to experience a more intimate and beautiful world. If we had made these cars in America, we would never have achieved the same richness of character and refinement."

Friedberg concludes, "The attitude was to accept India as it is, no matter how strange the situation or how many mistakes there may be, and to accept it as it happened. Wes is an analogue person and would never use CGI or any other technology. He loves the handmade style and traditional technical crafts, so I think India was the perfect place for him to work."

Leading artists who supported the film

The design of the three brothers' suitcases was also crucial to the film, with a bag inherited from their father playing a key role in the story. To create something emblematic of the Whitman family, Anderson teamed up again with Louis Vuitton designer Marc Jacobs, who designed a special, one-of-a-kind line of bags just for the film. Anderson says, "Louis Vuitton makes the most incredible suitcases in the world. I say this because I've seen them work with my own eyes. They use hundreds of tiny rivets to carefully and intricately craft each suitcase. Louis Vuitton suitcases are incredibly durable; you can drag them across the desert, throw them in a river, throw them on a train, or even smash them in. They won't break. Of course, we only had one set, so if one broke, it would have been devastating."

Anderson credits all the master artists and craftspeople who worked on the film, but most importantly, the minimalist ethos behind them: "There were incredible designers behind the film who did incredible work. We didn't use dressing trailers on set, we didn't have a makeup crew (though Owen's look was handled by Anderson's longtime makeup artist, Frances Hannon), we didn't have a costume crew. We all lived together in one house the whole time we were in India, and we were all thrown into the same experience together. The most amazing thing about this experience was the genuine connection we all had as actors, just like the story itself. That was a great inspiration for all of us."

Another key item is the suitcase designed exclusively for the film by Marc Jacobs, a friend of director Wes Anderson.

DAVAT

STAFF PROFILES

ROMAN COPPOLA
Co-Writer/Producer

Born into a prominent film industry family, the son of film giant Francis Ford Coppola, he grew up surrounded by filmmakers. His career has spanned a wide range of roles, from sound engineer to cinematographer, screenwriter, and producer. His first directorial role was on his father's film, “Dracula” (1992). His directorial debut, “CQ” (2001), premiered at the Cannes Film Festival and received critical acclaim. More recently, he has served as second unit director on his sister Sofia Coppola's films “Lost in Translation” (2003) and “Marie Antoinette” (2006), as well as Wes Anderson's “The Life Aquatic” (2005).

SCOTT RUDIN
Producer

His major works include "The Addams Family" (1991), "Searching for Bobby Fischer" and "The Firm" (1993), "Ransom" (1996), "In & Out" (1997), "The Truman Show" (1998), "Sleepy Hollow" and "Lifesaver" (1999), "Iris" and "The Royal Tenenbaums" (2001), "The Hours" (2002), "School of Rock" (2003), "Closer" and "The Village" (2004), "The Life Aquatic" (2005), "The Queen", "Notes on a Scandal" and "Venus" (2006). His latest work is "No Country for Old Men" (2007), directed by the Coen brothers.

LYDIA DEAN PILCHER
Producer

She is the founder of the New York-based production company Cine Mosaic. Her most recent work includes Mira Nair's critically acclaimed "The Namesake" (2006) and "Villain" (2004). Her other credits include "Embracing the Sun" (1995), "Kama Sutra" (1996), "Chinese Box" (1997), "Cradle Will Rock" (1999), "The Search for Uma Thurman" (2002), and "The New Me" (2003).

STEVEN RALES
Executive Producer

In 2006, he founded Indian Paintbrush, a Santa Monica-based production company that produces and finances films from leading film industry talent as well as emerging talent. In its first year, the company produced this film with Fox Searchlight Pictures and executive produced and financed Wes Anderson's next film, "The Fantastic Mr. Fox," with 20th Century Fox.

ROBERT YEOMAN
Cinematography

He established his striking visual style in Gus Van Sant's “Drugstore Cowboy” (1989), which won him an Independent Spirit Award for Best Cinematography. He subsequently worked on Wes Anderson's directorial debut, “Anthony's Happy Motel” (1996), followed by “The World of Genius Max” (1998), “The Royal Tenenbaums” (2001), and “The Life Aquatic” (2005). His other work includes “Dogma” (1999), “Beautiful” (2000), and Roman Coppola's “CQ” (2001) and “The Squid and the Whale” (2005).

MARK FRIEDBERG
Art

His major works include "In the Soup" (1992), "Kama Sutra" (1996), "The Ice Storm" (1997), "The Pretty Bride" (1999), "Pollock's Studio For 2" (2000), "Far from Heaven" (2002), "Coffee and Cigarettes" (2003), "The Producers," "Broken Flowers," and "The Life Aquatic" (2005). His latest work is Charlie Kaufman's feature film directorial debut, "Synecdoche, New York."

ANDREW WEISBLUM
Editor

He recently edited Zoe Cassavetes's "Broken English" (2007) and was a secondary editor on Nora Ephron's "Bewitched" (2005). His major credits include "Grace of My Heart" (1996), "Snake Eyes" (1998), "Cecil B. The Cinema Wars" (2000), "Femme Fatale," "Chicago" (2002), "School of Rock" (2003), "A Dirty Shame" (2004), and "The Fountain" (2006).

JEREMY DAWSON
Co-Producer

He made his film debut in Darren Aronofsky's "π " (1997). He subsequently worked on visual effects and animation design for Darren Aronofsky's "Requiem for a Dream" (2000), Julie Taymor's "Frida" (2002), and Wes Anderson's "The Life Aquatic" (2005). He also worked as a second unit director on "The Fountain" (2006). His latest project is Wes Anderson's "The Fantastic Mr. Fox."

ALICE BAMFORD
Co-Producer

She is a cinematographer, filmmaker, and eternal traveller. She studied art and architecture at the Prince of Wales Institute and has competed in numerous equestrian events in the UK. She was also the only woman to compete in a car rally in the Himalayas and has travelled across India on horseback. She shares Wes Anderson's passion for India and travelled with him to find inspiration and locations for this film. She also worked as a producer on Wes Anderson's film "The Fantastic Mr. Fox".

ANADIL HOSSAIN
Co-Producer

She is the founder of Dilliwood, Inc., a full-service film production company. As a New York-based filmmaker, she primarily works on international, multicultural projects. She served as line producer on Mira Nair's “The Namesake” (2006), which was released in the US earlier this year. Her Bollywood (Indian Hollywood) productions include the Karan Johar-produced and directed blockbusters “Kal Ho Naa Ho” and “Kabhi Alvida Naa Kehna” (both set in New York).

RANDALL POSTER
Music Supervisor

Since first collaborating with Wes Anderson on his directorial debut, "Anthony's Happy Motel" (1996, V), he has served as music supervisor for all of Anderson's films, including this one, "The World of Genius Max" (1998, V), "The Royal Tenenbaums" (2001), and "The Life Aquatic" (2005). The original and wonderful soundtracks born from his collaboration with Anderson have won numerous honors around the world. Other works include "The Aviator" (2004), "Jarhead" and "The Squid and the Whale" (2005), and "Zodiac" (2006).

MILENA CANONERO
Costume Design

He studied costume design and art history in Paris and London. He won three Academy Awards for his work on "Barry Lyndon" (1975), "Chariots of Fire" (1981), and "Marie Antoinette" (2006), and was nominated for an Academy Award for his work on "Out of Africa" (1985), "Tucker" (1988), "Dick Tracy" (1990), "Titus" (1999), and "The Necklace" (2001). His other credits include "A Clockwork Orange" (1971), "Midnight Express" (1978), "The Shining" (1980), "The Godfather Part III" (1990), "The Affair of the Night Affair" (1994), "Solaris" (2002), "Ocean's Twelve" (2004), "The Life Aquatic" (2005), and "Night Face" (2006).

CD 100

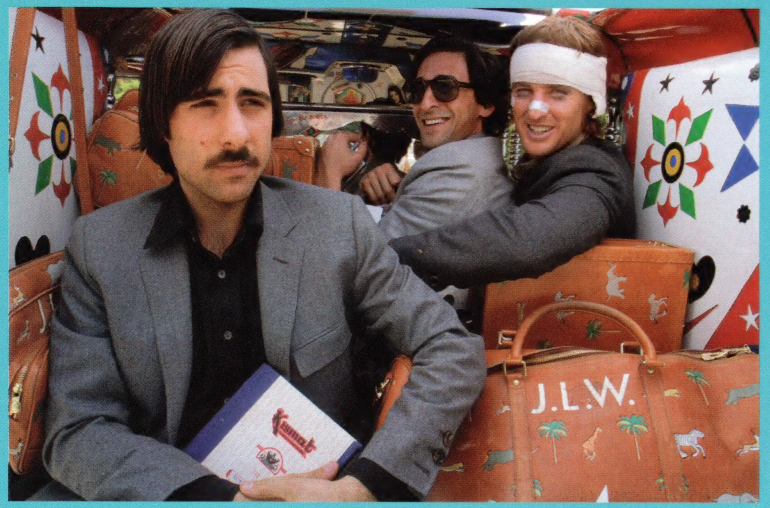
MUSIC

Director Wes Anderson had apparently never been to India when the idea for "The Darjeeling Limited" was conceived. However, the director, whose long-standing desire for the country had been fueled by his work on Indian films, traveled to India with his co-scriptwriters Roman Coppola and Jason Schwartzman, and reflected the various experiences he had there in this film. I believe that much of the music collected and played here is the very music that was running through the director's head as he traveled to India, a land of his dreams.

The director's comments on the soundtrack for this film begin with the following words: "I'm not an expert on Indian music, but I love the soundtracks of films by Satyajit Ray and James Ivory (and Ismail Merchant)."

Satyajit Ray was a master of Indian cinema and a musician who composed music for his own films as well as those of others. James Ivory and Ismail Merchant founded Merchant-Ivory Productions in 1961 with the aim of producing Indian films in English, and produced numerous films, starting with "Newlyweds." Since the 1980s, they have produced literary hits such as "A Room with a View" and "Howards End" (Merchant passed away in 2005).

Let's take a look at some of the Indian film music referenced in this film. The film features the theme song from Ivory & Merchant's Bombay Talkies, which the director praises as "the best title sequence of all time," as well as "Typewriter Tipu Tipu Tipu," performed by the renowned singing duo Kishore Kumar and Asha Bhosley. The film also features the theme song and insert track "Ernest's Farewell," featuring Ustad Ali Akbar Khan, a leading figure on the sarod, a North Indian plucked string instrument, from Newlyweds, which Anderson considers his best Ivory & Merchant film. The film also features the theme song from Satyajit Ray's Two Daughters, which the director says "was part of the



The Appeal of Music in "The Darjeeling Limited"

Mika Akao Music Writer

reason I wanted to make films in the first place," bringing the vibrant beauty of the Indian landscapes to life even more vividly.

"I'm thrilled to be able to use the music from a film that cast such a spell on me, and I hope that this music in a new context will cast the same spell on everyone," says the director, but it's not just the music from Indian films. In this film, Anderson also uses Debussy's "Clair de Lune," Beethoven's "Symphony No. 7," and rock tunes by The Kinks and The Rolling Stones in the new context of "The Darjeeling Limited."

Take, for example, three songs by the Kinks. The opening song, "This Time Tomorrow," expresses the anxiety and anticipation of the band as they set off on tour to unfamiliar lands, overlapping with that of the three brothers who play the main roles.

"Strangers," heard in a scene where the three brothers reminisce about their father's funeral, describes the band as "strangers traveling the same road (Dave Davies, who sang this song, and Ray Davies, the band's leader, are real brothers but are famously at odds)," again aptly representing the brothers' complicated feelings. One can't help but wonder, then, what was the intention behind playing "Powerman," a song that displays a rebellious spirit, telling those in power in the music industry, "You won't get your way!", in the final scene.

Another song I'd like to introduce is "Where Do You Go To (My Lovely)," which appears in both the sensual and mysterious short film "Hotel Chevalier" and the feature film "The Darjeeling Limited." Marie Claire, born poor but now famous and living a luxurious life in Paris, is asked in this song, "What's in your heart? Where are you going?" In this short film, which depicts an episode that subtly connects to the main story, the melody and song, which leave a subtle yet beautiful impact on the viewer's mind, almost serve as dialogue. Peter Sarstedt, the composer of this song, was born in Delhi, India. The song reached number one in the UK charts in 1969.

"The Darjeeling Limited" Original Soundtrack

UICY-1400 ¥2,500 (Incl. Tax)

01
Peter Sarstedt/
Where Do You Go To

02
Vilayat Khan/
"Title Music"
(From Satyajit Ray's "Music Hall")

03
The Kinks/This Time Tomorrow

04
Satyajit Ray/"Title Music"
(From Satyajit Ray's "Two Daughters")

05
Jyotitindra Moitra &
Ustad Ali Akbar Khan/
"Title Music"
(From "Newlyweds"
by James Ivory
and Ismail Merchant)

06
Satyajit Ray/"Ruku's Room"
(From Satyajit Ray's "Long Live the Elephant God")

07
Stayajit Ray/"Charu's Theme"
(From Satyajit Ray's "Charulata")

08
Shankar/Jaikishan/"Title Music"
(From "Bombay Talkie"
by James Ivory
and Ismail Merchant)

09
Satyajit Ray/"Montage"
(From Nityananda Datta's "Baksa Bandal")

10
Jodhpur Sikh Temple
Congregation/Prayer

11
Jyotitindra Moitra &
Ustan Ali Akbar Khan/
"Farewell to Earnest"
(From "Newlyweds" by James Ivory and Ismail Merchant)

12
Satyajit Ray/
"The Deserted Ballroom"
(From "Shakespeare in India"
by James Ivory
and Ismail Merchant)

13
Alexis Weissenberg/Debussy:
"Clair de Lune" from "Suite Bergamasque"
(Suite Bergamasque 3)

14
Shankar/Jaikishan
(Sung by Kishore Kumar and Asha Bhosley)
/"Typewriter Tip, Tip, Tip"
(From "Bombay Talkie"
by James Ivory
and Ismail Merchant)

15
Narlai Village Troubador/Memorial

16
The Kinks/Strangers

17
Udaipur Convent School
Nuns and Students/
Praise Him

18
Fritz Reiner and Chicago
Symphony Orchestra/
Beethoven: "Symphony No. 7
in A Major, Op 92, 4th Movement

19
The Rolling Stones/
Play With Fire

20
Ustad Vilayat Khan/
"Arrival in Benaras"
(From "The Guru"
by James Ivory
& Ismail Merchant)

21
The Kinks/Powerman

22
Joe Dassin/Oh! Champs-Élysées

CAST

Francis	Owen Wilson
Peter	Adrien Brody
Jack	Jason Schwartzman
Rita	Amara Karan
Patricia	Anjelica Huston

フランシス	オーウェン・ウィルソン
ピーター	エイドリアン・ブロディ
ジャック	ジェイソン・シュワルツマン
リタ	アマラ・カラン
パトリシア	アンジェリカ・ヒューストン

STAFF

Directed by	Wes Anderson
Written by	Wes Anderson
	Roman Coppola
	Jason Schwartzman
Produced by	Wes Anderson
	Scott Rudin
	Roman Coppola
	Lydia Dean Pilcher
Executive Producer	Steven Rales
Director of Photography	Robert Yeoman, ASC
Producution Designer	Mark Friedberg
Edited by	Andrew Weisblum
Co-producers	Jeremy Dawson
	Alice Bamford
	Anadil Hossain
Featuring music from the films of	Satyajit Ray and Merchant Ivory
Music Supervisor	Randall Poster
Costume Designer	Milena Canonero
Francois Voltaire suitcases & costumes by	Marc Jacobs for LOUIS VUITTON
Suitcase wildlife drawings by	Eric Anderson

監督	ウェス・アンダーソン
脚本	ウェス・アンダーソン
	ロマン・コッポラ
	ジェイソン・シュワルツマン
製作	ウェス・アンダーソン
	スコット・ルーディン
	ロマン・コッポラ
	リディア・ディーン・ピルチャー
製作総指揮	スティーヴン・レイルズ
撮影	ロバート・イェーマン
美術	マーク・フリードバーグ
編集	アンドリュー・ウェイスブラム
共同製作	ジェレミー・ドーソン
	アリス・バムフォード
	アナディル・ホサイン
挿入映画音楽	サタジット・レイ作品及び マーチャント＝アイヴォリー作品
音楽スーパーバイザー	ランダル・ポスター
衣装デザイン	ミレーナ・カノネロ
フランソワ・ヴォルテールの スーツケースと衣装のデザイン	マーク・ジェイコブス（ルイ・ヴィトン）
スーツケースの野生動物画	エリック・アンダーソン

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ダージリン急行
THE DARJEELING LIMITED

2007 / American production / Original title: The Darjeeling Limited / Running time: (Short film "Hotel Chevalier" 13 minutes, main feature 1 hour 31 minutes) 1 hour 44 minutes
Vista size / Dolby SR/SRD / DTS / Japanese subtitles: Yukiko Furuta / Original soundtrack: Universal Music
Distributor: 20th Century Fox Film © Twentieth Century Fox Film Corporation

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